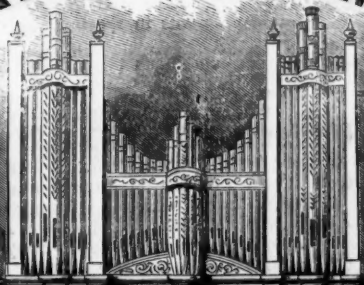


THE NONCONFORMIST

MUSICAL



JOURNAL

A Monthly Record

EDITED BY
E. MINSHALL,
*Organist and Director of the Music at the
City Temple, E.C.*

No. 22.—OCT., 1889.

and Review.

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The Mutilation of Hymns.

How frequently is heard in church the announcement that certain verses of the hymn are to be omitted! This is not pleasing to the congregation, for the portion of the service in which they can audibly take part is so little that they consider it an infringement of their rights for the minister to cut it down still further. The various parts of a service should be fairly apportioned; and too long a sermon, or too lengthy a prayer, or too much singing avoided. But ministers often exceed the time allotted to the sermon, and then either dispense with the closing hymn altogether, or omit several verses of it. As a rule the final hymn goes better than any of the others; to cut it down, therefore, is unwise, as it irritates the congregation, and may possibly take away from the good influence of the service.

On another and stronger ground we object to the omission of verses of a hymn. A hymn "is a unity and not a heap;" or we may say that each verse is a link in a chain. If one link be taken out the continuity is destroyed. Hymns usually follow out a particular line of thought; but if one verse be omitted, the thread is lost, and the hymn consequently loses its full value. What would an

argumentative sermon be with one of its heads cut off? What would a piece of music be with twenty bars left out? Of what value would a picture be with a blank sheet placed over the centre of it? To be understood and appreciated, a hymn must be studied as a whole. To curtail it, spoils it, and often produces queer results. For instance, it is reported that a minister once gave out, after a lengthy sermon, Heber's hymn, "Brightest and best of the sons of the morning," and said, "We will sing the first and last verses only," not observing that these verses are the same, word for word! Other instances, equally absurd, might also be mentioned.

It will be understood we refer to hymns generally. There are some that may be shortened without seriously impairing their worth. Some of those, written many years ago, have certainly been improved by having weak and occasionally objectionable verses expunged before printing in modern hymnals. But except under special circumstances, to take only a portion of a hymn is an injustice to the writer, and should, therefore, be avoided.

It is worthy of note that rarely, if ever, is the singing cut down in the Church of England: whatever length the hymn may be, it is sung. The habit of mutilation seems to exist in Nonconformist Churches only.

The Rock is severe in its criticism of the new edition of "Hymns Ancient and Modern." It says:—"There are one hundred and sixty-five additional hymns, or nearly thirty-six per cent., and a like amount of twaddle done in verse it would be difficult to find bulked together. It may be alleged, perchance, that some of the hymns are by great writers. That may be. We are not bound to reproduce the poorest efforts of mighty pens. The sweepings of the wastepaper-basket are for the fire, not for the public. We, of course, except from this condemnation, thirty-six hymns which are well known, and nearly all of which ought to have been included in the first edition. Hymns like 'There is a land of pure delight,' and 'O God of Bethel,' have become household songs. But the introduction of such familiar hymns into this supplement excites an inquiry. Why were they omitted originally? It was because in the insolent superfineness of spirit with which the earliest 'Hymns Ancient and Modern' was brought out, all this class of hymns were scornfully rejected. Their inclusion now is an act of repentance. They were left out in the cold, as tramps and beggars amongst hymns, when this stately new fabric of a hymn book was raised. They have, however, begged to some purpose, for they are now admitted as wealthy and beloved friends."

THE list of the best fifty hymns, written by Americans, decided by four hundred and two competitors, for a prize offered by the *New York Observer*, has Ray Palmer's "My faith looks up to Thee" at the top, and Whittier's "We may not climb the heavenly steep" at the bottom. Phœbe

Carey's "One sweetly solemn thought" is placed second; S. F. Smith's "My country, 'tis of thee" third; G. Duffield's "Stand up, stand up for Jesus" fourth; and G. W. Doane's "Softly now the light of day" fifth. Oliver Wendell Holmes's "O Love Divine, that stooped to share" stands seventeenth on the list, and F. J. Crosby's "Safe in the arms of Jesus" thirty-first.

THE first organ has just been introduced into the Lanark presbytery, and we understand that it is attracting large crowds to the services.

THE Welsh Eisteddfod this year was held at Brecon, and was largely attended by people from all parts of Wales. No finer choir singing is to be heard anywhere than in the choral competitions in connection with the Eisteddfod. These competitive meetings have done very much for the singing in the Welsh chapels. We should be glad to see such a movement taken up heartily in England.

It is with much regret that we record the death of the Rev. J. Horatio Johnes, of Haslingden. Mr. Johnes was a musical man, and frequently communicated with us in reference to Church music. Several papers of his have appeared in our columns. For about two years he has been in poor health. With the hope of recovering he took a voyage, but it did him no good. He had not long returned when he became worse, and died on September 5th, leaving a wife and six children. Mr. Johnes was joint editor of the Welsh oratorio, "The Storm of Tiberias."

At a Church Meeting at Finsbury Park Congregational Church on September 11th, the members, by a resolution, approved of the action of the deacons in dismissing the organist, choir secretary, and choir. A report of the meeting appeared in the local newspaper, from which it seems that Mr. Ainger, the choir-secretary, is the gentleman the deacons really object to. But surely it was possible to dispense with his services without disbanding the whole choir. If the organist, choir secretary, and choir are so bound together that, if one is dismissed, all will go, then the responsibility is on their own shoulders. But it was a monstrous and cruel thing for fifty people to be turned adrift simply to get rid of one. So far as we can see, the only charge that can possibly be brought against Mr. Hawkins and the choir is that they thought Mr. Ainger, as their representative, had not been treated by the diaconate quite as he should have been. For having an opinion of their own they have had to suffer dismissal. We hoped that the Rev. T. Eynon Davies would act the part of a peacemaker, but we regret to find that instead of deciding the dispute on its own

merits, he made it a personal matter, intimating at the Church meeting that unless the action of the deacons was upheld, he should resign. Is it too late to hope that he and his deacons will see they have acted unwisely, not to say unjustly?

THE members of the London Sunday School Orchestral Band are about to commence their winter rehearsals. This band is doing excellent work, and renders most efficient help to the Sunday School Choir. There are vacancies for several instruments. Applicants should apply to the Hon. Sec., Mr. J. P. Sinclair, 2, St. Helen's Place, E.C.

CHOIRS wishing to take part in the Festival to be held at Christ Church, Westminster Bridge Road (the Rev. Newman Hall's), in December, are requested to communicate at once with Mr. T. R. Croger, 114, Wood Street, E.C., the Hon. Sec. of the Nonconformist Choir Union. It is necessary to know how many singers there are likely to be, that sufficient books may be printed. All Nonconformist Choirs are cordially invited, but an early intimation is particularly desired.

Dr. Lennox Browne on "Science in Song."

LAST month we referred to Dr. Morell Mackenzie's article on "Song," in the *Contemporary Review*, and said that his views would probably not meet with general approval. In the September number of the *Contemporary*, Dr. Lennox Browne—no mean authority—disputes three of Dr. Mackenzie's propositions. The first is this:

"Although the abdominal mode of breathing may be the *natural* method of inspiration, there can, I think, be no doubt that in singing it is not the most effective."

Dr. Browne says in reply:—

"Undoubtedly it is the *natural* method—consequently the most efficient, and for that very reason it is the one universally employed by all gymnasts and athletes: I am only surprised that any doubt should be expressed as to its being the most effective for that most perfect and delicate kind of all gymnastics—namely, the production of vocal tone."

To Dr. Mackenzie's opinion

"That men breathe differently from women, the former using the abdominal method—that is, pushing down the diaphragm—and the latter doing most of the work with the upper ribs."

Dr. Browne says:

"All recent experiments go to show that, except in the case of pregnant women, and such as are the subjects of

disease, there is absolutely no difference in the method of respiration in the sexes, provided the waist is unconstricted.

In answer to Dr. Mackenzie's belief that exercising the voice during the period of the break is not injurious, Dr. Browne says:

"That the mass of experience of choir-teachers and choir-singers has most powerfully confirmed his opinion that such a practice is simply ruinous to good voices in after life. Moreover, in many instances, there is such

an absolute loss of singing voice during the period of the break, that any attempt to exercise it is perforce abandoned.

Dr. Browne put the question: "Do you consider it safe for a boy to continue singing while his voice is breaking?" to a large number of experienced teachers. He received 190 replies, and only two considered it safe; while 158 thought it decidedly not safe. Amongst those who were of this opinion were Sir John Stainer, Dr. Bridge, Dr. G. C. Martin, Sir Robert Stewart, Mr. Edward Lloyd, and the late Mr. Joseph Maas.

The Nonconformist Choir Union.

CASH ACCOUNT.

1888.		RECEIPTS.		£	s.	d.
July 6.	To Collection, City Temple	...	...	23	5	5
	" Books of Words	...	...	3	0	4
	" Music	...	...	0	2	0
Sept. 15.	" Collection and Books, Dalston	...	...	3	7	6
Oct. 6	" " Stepney	...	...	1	13	0
	" Books, Stepney	...	...	0	14	7
Dec. 8	" Collection, Finsbury Park	...	...	3	0	0
	" Books	...	...	1	14	6

£36 17 4

1889.		RECEIPTS.		£	s.	d.
Jan. 1.	To Balance down	...	...	1	15	1
	" Sale of Tickets for Crystal Palace:					
	Treasurer	75	8	7		
	Secretary	8	14	0		
				84	2	7
	" Sale of Tickets:					
	Admission only	2	5	4		
	Reserved Seats	9	18	0		
				12	3	4
	" Sundry Receipts	...	...	0	3	0
	" Sale of Books of Music	146	7	4½

£244 11 4½

LIABILITIES.

To L. C. & D. Ry. for Tickets...	37	12	6
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£37 12 6

EXPENDITURE.

1888.		£	s.	d.
July 16.	By Novello & Co., Music	11	4	3
Nov. 23	" " "	2	4	8
				13 8 11
"	Printing, Hancock	2	14	0
"	" " Hazell, Ltd.	2	0	6
"	" " "	1	8	0
				6 2 6
"	City Temple, Fee	...	...	3 3 0
"	Dalston Expenses	...	...	1 7 0
"	Stepney	...	...	1 15 9
"	Finsbury Park Expenses	...	...	1 9 0
"	City Temple Sexton	...	...	0 10 0
"	Expenses, including wrappers, addressing, stamps, postcards, etc.:			
	Secretary	1	13	9
	Treasurer	5	12	4
				7 6 1
"	Balance down	...	...	1 15 1

£36 17 4

1889.		£	s.	d.
July 9.	By Sundry Fares incurred in attending Rehearsals	...	...	9 11 0
"	Donations to Chapel-keepers and Flowers	...	...	3 17 6
"	Printing and Stationery	11	17	9
"	Postage, Carriage, etc.	7	17	6
				19 15 3
"	Gift Tickets	...	...	1 15 6
"	City Temple, Fee for Rehearsal	...	...	3 13 6
"	Crystal Palace Co.	...	...	11 7 8
"	L. B. & S. C. Ry.	...	...	2 12 8
"	Novello & Co., Music	...	...	137 15 7½
"	Balance in hands of Treasurer	...	...	27 7 8

£244 11 4½

ASSETS.

By Owing for Music Books	...	...	...	9	8	0
" Balance from Cash Account	...	...	...	27	7	8
" " due to Treasurer	...	...	...	0	10	10

£37 12 6

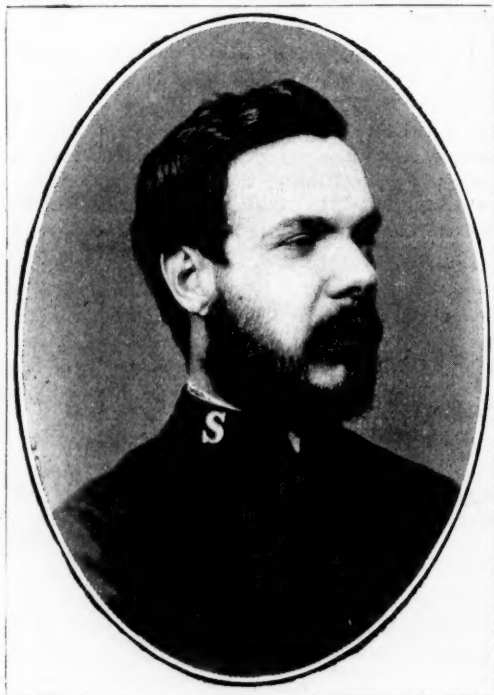
The amounts due to and by the Union, as shown in the last table, have been balanced since the date of the Annual Meeting, the net result of the year's work being a deficit of 16s. 10d.

Examined and found correct,

September 20th, 1889.

ALEXANDER TUCKER, } Auditors,
FRED. W. AINGER, }

Music in the Salvation Army.



THE Salvation Army cannot be accused of not making a free use of music in their services, for they admit that it is one of their chief attractions, and, therefore, forms one of the leading features of their movement. Desiring to obtain some official information respecting the musical work of the Army, we were referred by the authorities at Queen Victoria Street to Captain Slater (whose likeness we give above), the chief of the editorial department, but who is assisted by Bandmaster F. W. Fry. Captain Slater is enthusiastic in his work, and is a capable musician, having upon several occasions been complimented by the late Sir George Macfarren on his compositions. For about ten years he was a Secularist, and frequented the various halls in London, lecturing upon Secularism. Curiosity led him to see what the Salvation Army was like—the result being that he has given himself entirely to the work.

The origin of the brass bands in connection with the Army is due to the father of the above-named F. W. Fry, and his three sons, who played a quartet of instruments. Accidentally they attended one of the Army meetings, and were so much impressed that they determined to offer their services, which were accepted. This was in March, 1879. Other players quickly joined, and from that small beginning the numerous bands now belonging to the Army sprang. At the present time there are about seven thousand commissioned bandsmen in the United Kingdom, all of whom are brass-instrument players, stringed instruments not being used in the Army except in rare instances. Bandsmen are in no better position pecuniarily

than an ordinary member of the Army. Every candidate has to undergo an examination both as to ability and character. If he comes out of the ordeal satisfactorily, he is accepted, and has to sign what is called a "Bandsman's Bond." When this is forwarded to Headquarters, an instrument, which is the property of the Army, is sent to the player. All the instruments belong to the Army, and are made, and if necessary repaired, at the Army workshops. A copy of "Band Rules" is given to every player, and his duty is very explicitly set forth, as the following extracts will show:—

"The F. O. must understand that a Band exists for the purpose of spreading salvation; and that each Bandsman should feel he is using his instrument for the salvation of souls quite as much as a Soldier does when using his voice in speaking, singing, or praying.

"Just as the F. O. guards against recitations, sermonizings, and speech-making, and stops anything that is not spoken from the heart to the heart, so he must labour to make the Bandsmen feel the emptiness of mere performance, and must make them feel that everything that does not help forward the work of saving souls hinders souls getting saved.

"Just as the F. O. would guard against any person using his platform for the purpose of showing off his own abilities, so in like manner he must guard against his Band playing music merely for the purpose of showing off themselves or their music. On the other hand, just as he finds no fault with himself or others for wishing and trying to speak as clearly and plainly and directly as possible, so he must find no fault, but, on the other hand, praise his Band for wishing to play Salvation Music in the best possible manner."

The music used in the Salvation Army is almost entirely written by the soldiers themselves. Mr. Herbert Booth, who has organized the musical work of the Army, is their most successful composer, being a very fair song writer. Amongst his most popular compositions are: "Jesus is strong to deliver," "With my heart so full of sadness," "I have a Saviour who is mighty to keep," "While He's waiting, pleading, knocking." Captain Slater is, however, their most prolific writer, for he has written no less than five hundred hymns and set them to music. The various compositions are published in the *Musical Salvationist*, which comes out monthly, and is now in its fourth year. The band parts are published in *The Brass Band Journal*, and every bandsman is expected to supply himself with this at his own cost. These various publications are printed at the Salvation Army works. Many of the songs thus published are really good, and are well harmonized.

Certain restrictions are put upon the kind of music to be taken up by Salvationists. Some amount of solo-singing is allowed, but there must be a chorus to all songs in which the whole congregation can join. No purely instrumental music is allowed. Though the band may play without vocal accompaniment, the music played is invariably what is set to words and *could* be sung if desired. Any music not associated with words which are religious is considered a performance, and therefore prohibited.

Captain Slater is a great believer in the saving power of the drum: and he relates with much interest the fact that the drum was first used at an

indoor service in March, 1880. Upon that occasion more persons attended the meeting, and more went to the penitent form, and greater spiritual results followed, than at any previous meeting. He knows of many instances where the sound of the drum has drawn men from public-houses when everything else has failed to touch them. It also gathers more people to follow in their street processions than any brass instrument.

The Salvation Army possesses no choirs. Everybody is expected to sing, and the aim is to have music that all can quickly learn and sing heartily. The Church Army have adopted a good many of the Salvation Army melodies, and find them of much service.

On inquiring from Captain Slater if any attempt was made to get artistic music, he replied that though personally he should be glad to see something more refined occasionally, the idea at Headquarters is that "artistic music flies over the heads of the people and does not do good." The music, therefore, is very broad in character, very popular in style, and is executed with a good deal of vigour, but would certainly be improved if more attention was given to expression and good taste.

The Salvation Army do not profess to work amongst the higher classes of society, but amongst those who are not got at by any other Christian community; that their efforts have been attended with marvellous results is beyond a doubt. They have to begin at the level of the people they have to deal with. Very refined and highly cultured preaching and music would probably not reach the hearts of their people at first; but once having secured them in their ranks, the aim of the Army should certainly be to educate them to appreciate and love something of a higher standard. The music of the army would probably have a demoralizing effect upon well-educated people if they had to listen to it every Sunday; but it has power to attract the lower classes and to impress those who can only be touched by vigorous and repeated appeals.

Every denomination may take a lesson from the Salvationists in reference to the value of instrumental music in attracting congregations. The prejudice against all instruments, except the organ, is still strong in many quarters. General Booth, however, has overcome this prejudice, and has had abundant evidence to show that all instruments may be used in the service of the Almighty with good effect.

The musical work of the Army is a most important undertaking, and though we are not quite prepared to agree with all the methods adopted, or the style of music given to the public, we very heartily wish it "God speed," believing that it has a good and lasting influence.

An Attractive Service.

A "MUSICAL SERVICE for the People," of a very interesting kind, was recently held in the Congregational Church, Earlsilton, near Hinckley, and was greatly appreciated by a very large congregation.

The choir was increased for the occasion, and a band of ten instruments—viz. two cornets, three violins, two violoncellos, one double bass, one flute, and one clarinet—played several selections. Mr. T. Pick presided at the organ.

The following was the order of service:—*March*, in "Scipio," as a voluntary, by the band. *Hymn*, "O Lord of heaven and earth and sea," sung by the congregation. A short *Prayer*. Jackson's *Te Deum* by the choir. *Lesson*; David's psalm of thanksgiving at the return of the ark of the covenant to Zion, 1 Chron. xvi., 17-43. *March*, by the band, introducing the hymn "Onward, Christian Soldiers," which was sung by the congregation.

Mr. W. D. Osborne, of Nottingham Institute, who is at present in charge of the church, gave the following address on "Music and its Relation to the Worship of the Sanctuary."

Two of the greatest elements in our religious life are prayer and praise. The soul of man in its worship of the One True and Living God, seeks for some true and adequate means of expression, for the feelings by which it is prompted.

By the means of prayer we are able to commune with, and make known our wants to, the Great Father of all; by the means of praise we are lifted above the sense of our needs in this life, to the Giver of every good and perfect gift, "with whom is no variableness neither shadow of turning." And we praise Him for what He is, and for what He has done. Prayer is the cry of the soul after God; while praise is the song of the soul. There is, however, one condition necessary to praise; and that is, that we should understand by experience the good we have received. It depends, therefore, upon the knowledge we have of our needs, and the source whence they are supplied, for the manner in which we are able to express our thanks to the Giver of all.

The song of praise has ever been a prominent and important part of religious service.

Dr. Allon, who is an authority on the worship of praise, says: "Praise is the very highest mood and exercise of the religious soul; it is the expression towards God of the holiest emotions of which we are capable—reverence, obligation, gratitude, love, adoration; and whenever these emotions are uplifted to God in admiration and homage, there is the worship of praise."

As contrasted with the worship of prayer, the worship of praise is manifestly transcendent. Prayer is the pleading of our human destitution and helplessness; praise is the extolling of Divine excellence and sufficiency. Prayer supplicates the good God may have to bestow; praise is the adoration of the good there is in God Himself. When we pray we are urged by necessities, fears, and sorrows; it is the cry of our troubled helplessness, often of our pain or our terror. We are impelled by feelings of unworthiness, memories of sin, yearnings for forgiveness and renewal. Praise brings, not a cry, but a song; it does not ask, it gives; it lifts, not its hand, but its heart; it is the voice of our love, not of our woe; of blessing rather than beseeching. Praise comes before God not clothed in sackcloth, but with its singing robes about it; not wailing litanies, but shouting hosannas. Prayer expresses only our lower religious moods of necessity and sorrow; praise expresses our higher religious moods of satisfaction and joy. Prayer asks God to come to us; praise makes an effort to go up to God. The instinct of praise in the religious heart is greater than that of prayer. The birthplace and home of prayer is on the earth, and is occasioned by our present sinful necessity; the birthplace and home of praise is in heaven, and is the essence of all religious life and joy. The worship of praise, therefore, is the supreme

act of intercourse between God and His creature man.

Dr. Dallinger, in addressing the students at the School of Music at Sheffield the other day, said that "music is art made vocal, evoking deep emotions, and stirring the soul to its profoundest depths. It carries our minds to heaven, and enables us to realize our immortal life." Music is one of the modes of expression of the great heart of Nature—Nature's voice giving back thanks to Nature's God—and the birds in their song join in the grand chorus. It was something like the truth of this that called forth from the Psalmist, "All Thy works shall praise Thee, O Lord, and Thy saints shall bless Thee."

Not alone in the world around us is this faculty of praise exhibited, but also in the world within us. Man has the capacity and the power of progression in the development of music, until it becomes an uplifting agency to himself; it lifts him above the poverty and helplessness of his own nature, up to the riches and strength of the Almighty Jehovah.

Music is the song of the heart: not necessarily expressing itself in notes of sweet harmony that please the ear, but by a deep and abiding gladness within, a lasting joy too great and profound for utterance by the lip. If music is only *song* that is expressed, what shall we say for those natures so constituted, that the study and practice of music is almost, if not altogether, impossible to them? Can we affirm that they have no music at all, simply because their attempt to give expression to the song of their hearts, is but a disagreeable discord, jarring upon the ears of others who possess a finer taste and more perfect ideas of the harmony of sounds? Let those of us who possess the power of giving forth in harmonious sounds the song of our hearts, extend our charity to those who are not so gifted, and who can only realize the beauty of music by the chords struck within their own bosoms, when they hear the sweet harmonies given forth by others. Music is a gift, and those of us who possess that gift must feel the responsibility of using it to the honour and glory of Him whose we are and whom we serve.

From the earliest times we find that music, both vocal and instrumental, has been largely used in the religious events of life.

Was it not Miriam who, with the timbrel, led the song and the dance of grateful joy of the Israelites when they had safely passed the Red Sea, while the Egyptians were drowned? It was the daughter of Jephthah who came to meet her father, with timbrel and dance, as he returned victorious from the battle against the enemies of God's people. Throughout the Psalms, mention is made of all kinds of musical instruments that were used for religious purposes,—the harp, oboe, organ, trumpet, tabret, guitar, cymbals, cornet, horn, lute, and the instrument of ten strings. Josephus the Jewish historian, informs us that at the dedication of Solomon's Temple, there were no fewer than 200,000 musicians. But not only in the worship of Jehovah did music form a principal part, it was also recognized as an important attraction to the worship of idols. Music was the great attraction at the dedication of the image set up by Nebuchadnezzar—for, as we read: An herald cried aloud, To you it is commanded, O people, nations, and languages, that at what time ye hear the sound of the cornet, flute, harp, sackbut, psalter, dulcimer, and all kinds of music, ye fall down and worship the golden image that Nebuchadnezzar the king hath set up.

Music, therefore, which is the harmonious combination of sounds, is an art of great antiquity, and was early employed as a medium of religious worship. The prophets and priests among the Jews cultivated it, and it was further promoted by David, who is called the "sweet singer of Israel."

Music, both vocal and instrumental, was practised in public worship among the Jews. Even in our own day in the Established Church, in the Roman Catholic and the Greek Churches, the musical part of the service is most elaborate; and is calculated, at least, to express the experience and the desires of every worshipper, and to lift the heart of man from the realms of sin and woe, and centre it upon God and heaven. We should realize then, that, the ordinance of psalmody is a religious duty, and we should seek as far as is within our power to discharge our duty aright. It is a duty which we, who worship God from our hearts, have not only to perform for ourselves, but we must seek to awaken in others the same song of praise, that they, with us, may sing unto the Lord a new song.

This duty, has for many years, been very much neglected by the Church of Christ; the musical part of the worship of the sanctuary has been allowed to lapse into a cold formal act, as if it had no connection with the service whatever. But while the Christian Church has been dead alive in the cultivation of the song of praise, and in a kind of stupor respecting the power of music upon the heart of man, the world has recognized that power, and has been keenly alive in the promotion of all kinds of musical entertainment for the people. Earnest and sincere Christians have been working with might and main to extend Christ's kingdom in the earth: now encouraged by some sign of a revival of religion in their midst—now discouraged and bewailing the non-success of their efforts—struggling with difficulties, and sinking under those difficulties—until, sick at heart, they have in many instances given up in despair. The cause of Christ has suffered, and for want of support churches have been closed, and the work and worship of God have become dead. But all this time, all kinds of worldly institutions have flourished and increased in numbers. And where is the cause to be found? Why, in the fact that the Church of Christ has allowed the circumstances and tendencies of outward life to rule it, while the world has used those circumstances and tendencies as a mighty power for the success of its own ends. For many years the Church has been asking: How are we to keep our elder scholars? How can we get people to chapel? while all the time our elder scholars have been leaving us, and our congregations been dwindling into a mere shadow of their former selves. Conferences have been held throughout the length and breadth of the land, discussions of great length have been raised, but the question has remained unanswered. While we have been considering, the world has been doing; and to-day we say, without fear of contradiction, that chiefly through the power of music, have our schools and churches been drained of their members. The public-house has its music saloon, a professional musician is engaged cheap, and in some cases free entertainments have been provided; sweet music, both vocal and instrumental, has been discoursed, and our own people, at first with timidity, and feelings of shame, have yielded to that power that has appealed to their higher and religious instincts, until they become regular attenders at the public-house—not always for drink, but for music; and where they once had shame now they have none, unless it be a shame of entering the house of prayer and praise. The theatre, too, has been increasingly attractive, because of the music provided. In the immediate past, bands of young men, desirous of cultivating the beautiful art of music, have in many instances been refused the use of rooms connected with the church, because some of its members have been shocked at the idea of desecration being committed by the playing of brass, string, or reed instruments on church premises; but we are thankful to notice a change in the attitude of our churches towards such bands.

Our hope in keeping our own people, and in winning others from the world, is not by openly attacking

worldliness and worldly institutions, and seeking by Act of Parliament to close such and such places; but by a steady and established system of efforts to counteract the evil influences that surround us. Give to the people something better than they get elsewhere, and thus wean them from their present state of life; win them, not force them; draw them, not drag them.

An actor was once asked, by a minister of the Gospel, the reason why the play at the theatre drew more people, and was more successful, than the preaching of the Gospel, and this was his answer—which was a very suggestive one: "We present fiction as if it was fact, while you present fact as if it was fiction." And so in our worship we have been too formal, we have provided a service cut and dried rather than hearty, vigorous, and full of soul; while the world has provided such as has satisfied the higher instincts of man's nature.

Having said so much about the nature of music, and the use and misuse to which it has been subject from time to time, permit me to say, briefly, how I think we may bring about a practical improvement in the state of affairs.

We can improve the musical part of our service, if, where it is practicable, as it is among people with musical tastes, we were to establish a psalmody class for all the congregation, for the study and practice of hymns and tunes for the Sabbath services. If this class existed the congregations would not be silent when a new tune was sung. Or if this class is not practicable, but a choir be necessary, as at present, a choir whose services are voluntary, and often rendered at personal sacrifice—let us show our appreciation of their services by encouraging them, and from time to time support any effort they may make to provide musical entertainment for us; also by our liberality enable them to secure such music as shall make the services enjoyable, while at the same time varied in its character. Further, let the choir be managed by one who is capable of leading them in music—not merely a musical genius, but one who has a heart full of sympathy with the truths contained in the psalms and hymns. Let there also be a suitable adaptation of tune to hymn. Again, let the choir sing the tunes and chants in a spirit of devotion, and not, as in some places where I have been, so exceedingly rapidly that the congregation could not catch up their breath to follow, when they would otherwise gladly do so. I am by no means in favour of "drawling singing," but I do think the congregation ought to be allowed a chance of joining in the song of praise. The choir should assist the congregation, and not monopolize the worship music.

And now allow me briefly to mention a few other kinds of music.

First: What music can equal that which awoke the earth from the nightly darkness and slumber of sin, bidding it awake to a newness of life, and to burst forth into new activities? or the music of the angels' song over the field of Bethlehem, as they announced to the shepherds the birth of the Messiah, the light and life of the whole earth, and in notes, born only of heaven, and heaven's message to man: "Glory to God in the highest, and on earth peace, good will toward men"? Or again: What music so sweet as the voice of God calling His prodigal children back to His Fatherly heart and home, and making us again His sons and daughters; giving unto us the witness of His Spirit, "that we are the children of God; and if children then heirs; heirs of God and joint-heirs with Christ," of His eternal life and glory? And what music so comforting as the music of the heart of man, who enjoys fully the blessings of fellowship, and communion with God? or the life that harmonizes perfectly with the will of God, and a heart that beats in loving accord

with the loving heart of God, and a full and obedient life-service rendered in return for service received from God?

Let me, in conclusion, plead with those who have not yet learned the meaning of the angels' song: who have not God's peace in their hearts; who as yet are still prodigals from their Heavenly Father's home, "having no hope, and without God in the world;" yearning for peace and rest, but seeking it not; who have not a fellowship with God, nor a communion with His people; whose whole life is at discord with the will of God; whose heartstrings do not give forth the melody of a heart at rest with its God; whose life is a service to the lower instincts of self and Satan. Let me say to those that in the Music of the Universe, in the Anthem of Praise unto our God, in the Grand Hallelujah Chorus, there is a part for you. Take your place in the Grand Orchestra of the Redeemed, and may we all now, in this life, and in the life to come, in a more perfect manner, "sing unto the Lord a new Song." Amen.

A collection was then made, during which the band played a "March from the Occasional Oratorio," the "March Bethlehem," and a march called "St. Peter's." The service closed with the grand old hymn, "All hail the power of Jesu's name," which was sung most heartily. Such services as these will always draw large congregations.

A Plea for Hymns.

LAST month we gave the Rev. John Telfer's remarks in favour of hymns. The following letter, signed "R.Y.," has appeared in the *Christian Leader* in reply.

"I have read with much pleasure and interest the report of Rev. Mr. Telfer's lecture on this subject. With the most of it the majority of your readers will agree, but now that all the Churches are fully equipped with hymnals, which are continually being supplemented and enlarged up to date, there is just the fear that this new "musical literature," if we may so style it, of the Church may, in the mad rush for something new, be used to the total exclusion of the Divine poetry of the inspired Psalmist. It is a notorious fact that in many churches of to-day the singing of psalms is more the exception than the rule—a state of matters which to the older and more thoughtful portion of Christian people is certainly to be deplored.

"It is not my intention here to descant upon the beauty of the psalms. Those who have read and studied them through and through, know full well that they touch all the varied emotions of the human breast and in language as simple and pure, as bold and strong, as their spirit is divine. There is no jangle of words, and straining after honeyed sweetness, about them which characterizes many of the so-called popular hymns. There is a masculine grandeur about the psalms which is rarely found even in the best of hymns. Putting objections of dogma aside, it may be said that, excepting the few universally adopted for their undoubted perfection, there is scarcely a hymn which in language, in style, or in poetry does not offend ordinary good taste. I heard a local and eminent minister take exception to that well-known hymn beginning 'Art thou weary?' simply on account of the presence of the word 'languid.' It always brought to his mind, he said, the idea of some 'languid' swell. Undoubtedly the frequent use of this hymn soon begins to pall. It was only the other Sabbath I heard a fond mother rebuking her daughter for singing and playing it too often. In response to the opening query she said, 'Yes, Mary, I am weary of hearing you sing that hymn—sick

tired in fact—do learn some other, or you will drive me crazy.

"Numerous instances, taken from any of the hymnals in present use could easily be given of bad poetry, limping and halting rhythm, poverty of language, as well as of invention of rhyme. Through fear of incurring the wrath of some, or wounding the feelings of others, I refrain from making any particular selection; but the fact that there are glaringly weak productions amongst our hymns no one will dispute. These are carefully avoided and rarely sung.

"Now no such charge can be brought against the psalms. Their repetition never palls. They stand firm as a rock, their beauty and strength gradually unfolding to us and affording comfort to our hearts more and more as we advance in years and wisdom. Why, then, are they seemingly giving place to the modern hymn? Simply because, in my opinion, the metrical version at present in use is requiring revision badly. Whatever it may have been years and years ago, it is now quite unsuited to the requirements of the age. The language of David, of course, must be retained in its purity, but if a metrical version is still desirable, a whole recasting into varied rhythms is what is really wanted to suit in general the advanced state of education and in particular the great variety of musical treatment now available. This latter is the great advantage which the hymns have over the psalms (metrical version) and is one of the main causes of the more general use of hymns. Of the 150 or, counting second versions, 163 metrical psalms, no fewer than 150 are in common measure (that is, alternating lines of 6 and 8 syllables), 4 in 8, 8 or long measure, 5 in short, and the remainder, 4, in what our forefathers termed 'peculiar' measure—not knowing any better. The effect of this arrangement is to limit the music sung to them to only three or four different simple kinds of strains. Is there any wonder, then, why in these days of advanced musical culture, the singing of the psalms becomes sometimes painfully monotonous? What is wanted is a metrical version which shall emancipate our Church psalm music from this narrow environment and enable us to take advantage of the greater help which music can now give us in expressing our feelings in sacred song, owing to the wonderful development of melody, harmony, and musical rhythm. And this leads me to ask whether there is any need of retaining a metrical version at all. I do not think there is. There are, no doubt, some beautiful metrical versions which might be retained, such as—

- Ps. xlv. 'God is our refuge and our strength ;'
 " c. 'All people that on earth do dwell ;'
 " cxxi. 'I to the hills will lift mine eyes ;'
 " cxxii. 'I joyed when to the house of God ;'

and a few others, but for all intents and purposes, the prose version suits admirably, and is quite singable. It is all nonsense to say that it is not congregational. In the now very general spread of musical knowledge and general culture, the people, having books with the words properly pointed, would very soon learn to sing them properly. It is simply a matter of being educated to it. How did they do in David's time? Had they a metrical or 'simplified' version in those days? I am afraid the people then were rather ahead of us in the matter of psalm-singing. One great advantage of chanting the prose is that a whole psalm or a portion itself complete can be sung in about the time it takes, under the present system, to sing the orthodox and often disjointed four verses. And in this way, too, our youth will become acquainted with and learn the whole of the psalms. Under the four-verse system, the greater portion of the psalms is a closed book to the rising generation.

"I do not quite agree with the Rev. Mr. Telfer in the quotations he gives as psalms not suitable for congregational singing. What he quotes is only a very small portion of a whole psalm—a part of the narrative as it were. The incongruity of which he complains would perhaps disappear were the whole psalm or a complete portion to be sung. Other religious bodies find no difficulty or incongruity in singing the prose psalms entire. I have no objection to hymns, but when these are to be put to the highest purposes in praising God in the congregation, give us only the best productions of the greatest hearts. Many of these we have, and I love and consider them a great gain to the Church, but the inspired Psalms of David should, I think, always hold the first place."

Copyright and Performing Rights.

THE following article, which is reprinted from the *London Figaro*, will be of interest to many of our readers:—

It will be of advantage to afford amateur and professional singers, besides concert givers and agents, a brief summary of the law as it at present exists, legal terminology being, as far as possible, avoided. In regard to

ENGLISH COPYRIGHTS.

They last for forty-two years from the date of the first performance or publication, or for seven years after the death of the author or composer, whichever shall last happen. Thus, many songs and other works by aged composers are still copyright, although produced fifty or sixty years ago. They will, therefore, be copyright till seven years after the composer's death. But in every case the copyright and performing rights must last at least forty-two years.

Publishing copyright and performing right are separate rights as to both words and music. Thus it is quite possible for a music publisher to hold the right of publication only of the music with a license to print the words with music, but not separately; and for B to have otherwise the sole right of printing the words without music; while C has the right to perform the words and D to perform the music. Also, as the copyrights are separable, it is quite possible for the words to be free from copyright, having been issued more than forty-two years, while the music is still protected because the composer is yet alive. The division of right of performance between poet and musician is very common in English operas of the Balfe and Wallace period, when the rights were then considered worthless, and were rarely reserved by the music publishers. Nowadays every music publisher who knows his business takes an assignment of publishing and performing rights from poet and musician, and in case of songs usually throws them all into the public domain. In regard to

MUSICAL WORKS PUBLISHED SINCE AUG. 10, 1882, no performing rights apply unless a notice that the right of performance is reserved be printed on the title-page or front of the publication (45 and 46 Vict., c. 40, s. 1).

But it is one of the most conspicuous examples of the chaotic state of our copyright laws that not one song in a dozen ever is registered at Stationers' Hall, so that it is practically impossible to tell whether the composition has been published before or after Aug. 10th, 1882. For it is necessary to register only before a writ is issued, and the registration can accordingly be made at any time, even after the piracy, but always before the issue of the writ.

DAMAGES FOR INFRINGEMENT.

The 40s. penalty is now, by the Act of last year (51 and 52 Vict. cap. 17), abolished. Some people have therefore jumped at the conclusion that no damages are accordingly obtainable for breach of copy or performing rights. But this is not the case. Damages—high or nominal as the case may be, and as the occasion of breach warrants—must now be reasonable, and are at the discretion of the court or judge; and costs are also to be discretionary. The Act will probably only put a stop to accumulated penalties, whereby an innocent singer or hall proprietor was formerly mulcted in £100 or more and costs for a multiplication of unauthorized performances. Damages in ordinary cases, where a professional vocalist wilfully sings a song he knows to be copyright, are therefore now likely to be far more severe than the old 40s. penalty. But on the other hand, the unfortunate amateur who sings some trivial song at a penny reading for a charity, need not fear the receipt of a lawyer's letter, as even if the case went for trial he would probably be cast in only a shilling or some other nominal damages, and the Court might possibly order his adversary to pay the costs of both sides. From this Act, however, the performance of

OPERAS AND PLAYS

is excluded. Operas are, of course, strictly copyright. But in regard to the Gilbert and Sullivan, the Alfred Cellier, and similar repertoires, it will be found that, in regard to most of the recent operas, vocalists are always, by express notice on the title-page, permitted to sing separate songs, not more than two songs from any one opera at a single programme, and in no case with action, costumes, or stage paraphernalia. Most of the foreign operas, and all operas and other works since 1882, of which the right of performance is expressly reserved on the title page, are, however, still strictly protected. The Act of 1882

PROTECTS CONCERT HALL PROPRIETORS,

or rather the proprietor, tenant, or occupier of a place of entertainment—against penalties or damages unless he wilfully or knowingly permits the unauthorized performance. The remedy, unless the breach be wilfully or knowingly permitted by the manager, will be against the singer only. Moreover, where the same plaintiff, holding the rights of both words and music (and not, of course, different plaintiffs, where the rights are divided, and concerning whom no judicial decision has yet been offered), sues for

DOUBLE PENALTIES FOR WORDS AND MUSIC,

Mr. Justice Cave (in "Hunt v. Smith and Another," Feb. 9 and 11, 1889) laid down the law that "in regard to the specified penalty in respect of words, and another specified penalty in respect of music, I am clearly of opinion that there is no authority for the payment on the double rate. Payment must, therefore, be made on the single rate."

PERMISSION IN WRITING.

Permission to perform a copyright work must be in writing from the holder of the performing right.

FOREIGN COPYRIGHTS.

The Geneva Convention making copyrights and performing rights is retrospective, no work being, however, protected for a longer period than the copyright granted by the country of its origin. Furthermore, although works not hitherto copyright have now been made copyright, yet there are two important reservations which seem to have been overlooked. In the first, by 49 and 50 Vict. cap. 33, sec. 6, it is

"Provided that where any person has, before the date of publication, lawfully produced—(by sec. 12 'produced' means, as the case requires, published or made, or performed, or represented)—any (foreign) work in the United Kingdom, nothing in this section shall diminish or prejudice any rights or interests arising from or in connection with such production which are subsisting and valuable at the said date (i.e. at the date of the subsequent Order in Council)."

That Act legalizes a subsequent Order in Council which was issued on Nov. 28th, 1887, and published in the *London Gazette* of Dec. 2nd, 1887. The Order (sec. 1) gives full effect to the Convention, which (sec. 2) applies only to works first published in Belgium, France, Germany, Hayti, Italy, Spain, Switzerland, and Tunis. In the Convention, Article 2 gives to foreigners the publishing copyright hitherto enjoyed only by natives; but by Article 9 it is expressly stated that

"The stipulations of Article 2 apply equally to the public performance of unpublished musical works, or of musical works in which the author has expressly declared on the title-page or commencement of the work that he forbids the public performance."

It therefore follows that, unless in any foreign work this forbidding of the public performance is "expressed declared" on the title-page, no action for breach of performing right will lie.

DURATION OF FOREIGN COPYRIGHTS.

In regard to foreign copyrights we have, for the convenience of the public, compiled the following list of their duration. So far, however, as concerns international copyright with Great Britain, they can in no case extend longer than forty-two years, or seven years after the death of the composer (whichever be the longer term); and if the copyright in the country of origin be shorter than the British limit the shorter term will apply.

French Republic.—Copyright endures for the life of the author and for fifty years afterwards. In the absence of bequest or assignment the widow takes the usufruct for her life (if not separated by divorce or *séparation de corps*), and afterwards it goes to the heirs of the author. If no heirs, and the copyright be not assigned, the copyright becomes public property. Copy and performing rights are, however, in France usually assigned.

German Empire.—Copyright extends to thirty years after the death of the author, or in the case of an anonymous or pseudonymous publication not subsequently owned, to thirty years after publication. In the case of co-authors, till thirty years after the death of the last survivor. Posthumous works till thirty years after the death of the author. But musical (or dramatic) works that have been printed and published may be publicly performed without the author's authority if the composer has not signified his intention to reserve the right of performance on the title-page or at the beginning of the work.

Kingdom of Italy.—The right of performance lasts for eighty years from the publication or performance, whichever happens first.

Spain.—Copy and performing rights last for the life of the author and eighty years afterwards.

PROTECTED WORKS.

The following works are understood to be expressly protected (mostly through Mr. Wall's agency) against performance in public without the permission in writing of the holder of the performing right being first obtained.

The Armourer of Nantes (Balfe), and every song or portion of it. (The copyright expires in 1905.)

The Sicilian Bride (Balfe), and every song or portion of it. (The copyright expires in 1894.)

The Rose of Castille (Balfe), and every song or portion of it. (The copyright expires in 1899.)

Blanche de Nevers (Balfe), and every song or portion of it. (The copyright expires in 1905.)

The Muleteer (Balfe), song.

She wore a Wreath of Roses (Crouch), song. (Composer still living.)

Kathleen Mavourneen (Crouch), song. (Composer still living.)

Good-bye, Sweetheart, good-bye (song).

[Note.—Both *Kathleen Mavourneen* and *Good-bye, Sweetheart* are also claimed by Messrs. Hutchings & Romer.]

Cracovienne Polka (Wallace), pianoforte or orchestral piece.

Will-o'-Wisp (Cherry), song.

The Winds that waft my Sighs to Thee (Wallace), song.

By the Sad Sea Waves (Benedict), song.

Sweet and Low (Wallace), song.

Why do I weep for Thee? (Wallace), song.

Who's that tapping at the Garden Gate? song.

Victorine (Mellon), opera, and every song, etc., therefrom. (The copyright expires in 1901.)

[Note.—A popular song, *I never can forget*, from this work, is on Mr. Wall's protected list.]

Satanella (Balfe), opera, and every song or portion of it, including the popular melody, *The Power of Love*. (The copyright expires in 1900.)

Lily of Killarney (Benedict), opera. (The copyright expires in 1904), and also separate portions of the same, such as—

I come, I come. Duet.

It is a Charming Girl. Tenor solo.

In my Wild Mountain Valley. (Colleen Bawn.) Soprano solo.

Let the Farmer praise his Grounds. (The Moon hath raised her Lamp above.) Quartet.

Hunting Chorus.

Ah, never may that Faithful Heart! Duet.

Villain, you dare! Trio.

Trust Me. Duet.

The Colleen Bawn. Baritone solo.

I'm Alone. Soprano solo.

Your Slumbers. Tenor solo.

Blessings on that Reverent Head. Trio.

Eily Mavourneen. Tenor solo.

Marianna (Wallace), opera. The copyright in this work expired Nov. 15th, 1887; but it is alleged that the words, at any rate (and possibly the music), of the two undermentioned songs are still claimed to be protected.

In Happy Moments. Baritone solo.

Scenes that are Brightest. Soprano solo.

The Bohemian Girl (Balfe), opera. The copyright in this work expired Nov. 27th, 1886. But the song of the Queen in the second act, *Love smiles but to deceive*, is protected until 1898.

Wallace's Music.—Certain performing rights, it is believed, claimed over many of Vincent Wallace's smaller works, produced less than forty-two years ago.

The Bellringer (Wallace) was at one time on the list; but Messrs. Chappell & Co. claim to have full rights of performance, and permit vocalists to sing it freely.

Lurline (Wallace), opera. This work was included in previous lists, but Messrs. Hutchings & Romer claim full rights of performance. (The copyright expires Feb. 23rd, 1902.)

In conclusion, the author has to express his thanks to counsel learned in the law of copyright and performing right, and who have cheerfully assisted him in compiling this brief codification of the existing law for public use.

Inquiry Column.

WE now devote space for the purpose of enabling our readers to procure information upon subjects that come within the scope of the JOURNAL. Questions sent to us shall appear, and we shall be glad to receive replies, which shall appear the following month. We cannot undertake to answer the questions ourselves, the intention being that this column should be devoted to the interchange of opinion. Questions and replies (*written on one side of the paper only*) should reach us not later than the 20th of the month.

QUESTIONS.

(41) MUSICAL DICTIONARY.

I want to get a good dictionary of musical terms. Which is the best? I do not want a high-priced one.

(42) SHORT VOLUNTARIES.

I am in want of some short opening voluntaries; they must not be difficult.—LEARNER.

(43) CONDUCTING.

Is there any book published on the art of conducting?—CHORALIST.

(44) ORGAN CONSTRUCTION.

We are about to have a new organ. Is it wise to use the best of the stops in the old organ or have an entirely new instrument?—ORGANIST.

(45) HARMONY EXERCISES.

Which is the best book of figured bass exercises (with key)?—LADY ORGANIST.

ANSWERS.

(37) HARMONY.

Macfarren's "Rudiments," chap. x., sect. 18; Banister's "Music," sect. 177; Goss' "Harmony," chap. ix.; Gadsby's "Treatise," sect. 95; Davenport's "Elements," sect. 148; etc., etc.—EXAMINER.

In Macfarren's Rudiments of Harmony, the seventh rises one degree to the next chord, moving in thirds with the bass.

"Whenever the second inversion of a chord containing a seventh is followed by the first inversion of a chord on the note next above, the seventh is allowed to rise a major second" (Day's *Treatise on Harmony*, edit. 1885).—W. J. R.

(38) VOCAL EXERCISES.

I believe both Novello and Curwen's publish vocal exercises for choir use. Send for their catalogues.—R. S.

(39) ORGAN TOUCH.

So far from pianoforte-playing injuring the organ touch, it is indispensable for the making of a first-rate organist.—J. SOULSBY.

It is certainly well for a student to begin with the piano and afterwards go on to the organ. It is not wise to attempt to excel at both instruments, but a little piano-playing gives flexibility to the fingers which is most useful in organ-playing.—A. B.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

CITY.—The rehearsals of the orchestral band in connection with the London Sunday School Choir, under the conductorship of Mr. David Davies, will recommence on Monday, October 7th, at 8 p.m., and be continued weekly, until further notice, at Finsbury Chapel, near Broad Street Station. Applications for membership (ladies eligible) should be made by letter, or personally at rehearsals, to Mr. J. P. Sinclair, 2, St. Helen's Place, E.C.

HIGHBURY.—A Harvest Festival was held in the Primitive Methodist Mission Hall, Gillespie Road, on September 8th. In the afternoon there was a Service of Praise, given by the choir from Finsbury Park Congregational Church, under the direction of Mr. A. J. Hawkins. Several anthems were sung and solos given by Mrs. A. L. Tyler and Miss Florence Watts.

PROVINCIAL.

BOURNEMOUTH.—A choral society has been formed here with the view of promoting a friendly feeling amongst the various church choirs, and the rehearsal and performance of standard works. Mr. B. Greek Stoneman (Congregational), is the conductor; Mr. W. H. Hardick (Wesleyan), accompanist; Mr. J. A. Toone (Presbyterian), treasurer; and Mr. J. J. Brazier (Baptist), secretary.

BURNLEY.—The annual harvest thanksgiving services were held in Ebenezer Baptist Chapel, on Sunday, Sept. 15th. Anthems were given at the morning and evening services: viz., "O worship the Lord!" (Smith) and "Ye shall dwell in the land" (Stainer). At the evening service Mr. Arnold sang "With joy the impatient husbandman" (Haydn). In the afternoon a choral service was given by an augmented choir, assisted by the following principals:—Soprano, Miss Nutter (Nelson); contralto, Miss Hawarth; tenor, Mr. L. Baldwin; bass, Mr. Arnold; conductor, Mr. Hartley; organist, Mr. Wilson. Selections were given from Handel's "Judas Maccabæus" and other works.

CLEETHORPES.—Mr. S. W. Pilling gave a recital at the opening of the new organ in the Wesleyan Chapel on Sept. 12th, and it was greatly appreciated by a large audience. His programme included selections from the works of Hesse, Bach, Massenet, Bennett, Grison, Smart. The George Street (Grimsby) Wesleyan choir rendered excellent service by singing several anthems in capital style. The opening services were continued on the 15th ult., when special music was sung by the Cleethorpes choir. The cost of the organ is £600, of which about half has been already raised.

COEDPOETH.—Fourteen Welsh choirs, numbering 500 voices, have held a most successful Musical Festival here, Mr. E. Jones (Gwaenys) being conductor.

DISS.—Miss A. L. Bryant has been presented by the Congregational Church with a gold Albert chain and gold bracelet in recognition of her services as organist.

DUNEDIN.—The congregation of Chalmers Church recently upheld the decision of their elders and deacons to put a clause in the title-deed of the building proposed to be purchased, excluding instrumental music and hymns from their service. The deputation to the presbytery emphatically affirmed that they had put their foot down and were determined to stand. Several members of presbytery thought the step a most disas-

trous one; but others held the opposite view, and the presbytery ultimately approved the deputation's report. Many Highlanders in Dunedin, it seems, who have been estranged from the church by various causes, will now rally round this standard; and it is hoped that Chalmers Church will soon be filled.

FALMOUTH.—On Wednesday, August 11th, the annual outing of the Emmanuel Baptist Chapel Choir took place under most favourable circumstances, the weather being everything that could be desired. The members left for Portreath at 12 o'clock, in a four-in-hand Jersey car. After partaking of an excellent spread, the choir were photographed, and games freely indulged in until the return home. A most enjoyable day was spent by all.

GLASGOW.—An organ, a three-manual instrument of twenty-five speaking stops, is being erected in St. John's Free Church.

GRAVESEND.—A choir has recently been formed in connection with Milton Congregational Church, Lacey Terrace, under the conductorship of Mr. Beveridge.

HEYWOOD.—On Sunday, September 15th, two sermons were preached in the Primitive Methodist Chapel, Bridge Street, by the Rev. D. Neilson, of Walkden, when the following anthems were very creditably sung by the choir, "What are these arrayed in white robes?" (by Stainer), "Lo, my Shepherd's hand divine" (Haydn), "My soul truly waiteth still upon God" (William Rea), and the "Hallelujah Chorus." In the afternoon a service of song was given, entitled "The Beacon Light;" reader, Mr. J. Parker, of Manchester. Solos and duets were sung by Misses M. Taylor, A. Farrow, S. A. Barker, M. A. Tweedale, and Mr. J. T. Heywood. Conductor, Mr. Lot Astley; organist, Mr. J. G. Taylor.

HORBURY, YORKS.—Special singing took place in connection with floral services at the Wesleyan Chapel on Sept. 8th. A service of song, "Farmer Gibson's Harvest Thanksgiving," was given in the afternoon; and in the morning and evening solos and choruses were given. In the morning Mr. Fred Fallas sang "Comfort ye," which was followed by "And the glory." In the evening solos were given in capital style by Mrs. E. Dews and Mr. G. W. Denton (Ossett), and especially good renderings of the "Hallelujah" and "Worthy is the Lamb." Mr. P. Milner conducted, and Mr. E. Dews (Ossett) presided at the organ.—On the following Sunday the Primitive Methodists had a "high" day. In the afternoon "Two Autumn Evenings," a service of song, was well rendered by the choir. In the morning and evening the singing was of an especial character. At the latter service, in addition to some hearty congregational singing, the anthems "Ye shall dwell in the land" (Stainer) and "I waited on the Lord" (Mendelssohn) were rendered in a manner which gained well-merited praise for the choir and choirmaster (Mr. W. Reeve). The solos and duet were admirably executed by Misses Ashton (Horbury) and Brook (Ossett), and Mr. G. Audsley. Mr. James Hirst, of the Royal College of Music, presided at the organ, and a great deal of the day's success must be ascribed to his excellent manipulation of that instrument.

HORNSEA.—The choir anniversary at the Congregational Church was celebrated on Sunday, August 25th. The Rev. D. Tyssil Evans, M.A., the pastor, preached in the morning, the sermon being of a very appropriate character. In addition to the special hymns and anthem, the sacred song and chorus, "Jerusalem" (Hy. Parker), was sung, the solo being undertaken by the choirmaster (Mr. W. Gibson, G.T.S.C.), and it was admirably rendered. At the evening service, the preacher was the Rev. F. Church (Wesleyan), and in his sermon, which was attentively listened to by a large congregation, he showed in a most convincing manner the

important position which music and singing should occupy in the economy of a Christian Church. In the anthem, "Lift up your head" (Hopkins), the choir did remarkably well; and the beautiful hymn, "Lead, kindly Light," was nicely sung as a solo by Miss Burn to Sullivan's setting. In the afternoon there was a musical service, when the church was well filled. The service opened with the hymn, "Now thank we all our God," in which, as in the succeeding hymns (with one exception), the congregation joined heartily. The "Confession and Lord's Prayer" and a chant followed, and then the choir sang "O praise the Lord," and Mr. Carter the solo, "No cross, no crown," both being remarkably well executed. The favourite hymn, "Hark, hark, my soul," succeeded, and would have been heartily sung and greatly enjoyed under ordinary circumstances, but being sung to an unusual tune—not a better tune, but an unusual one—the congregation did not sing, perhaps fearing they might drift into the tune they knew so well, and the choir, from the same cause probably, sang with some uncertainty. This was a mistake, as, if the hymns are intended for the congregation, the tunes should be chosen to encourage them to sing. The chorale, "Sleepers wake" (Mendelssohn), was nicely rendered by the choir; and then Miss Ethel Holmes sang "O rest in the Lord" (Mendelssohn) in a most finished manner, her rendering of this beautiful solo being the great feature of a service where there was much that was excellent. The chorus, "How lovely are the messengers!" (Mendelssohn), and the anthem, "The radiant morn" (Woodward), by the choir; and the quartette, "Homeland" (Sullivan), by the Misses Burn and Hall, and Messrs. Gibson and Carter, were effectively given; whilst in the hymns, "Praise, my soul," and "Onward, Christian soldiers," the congregation sang with spirit. Three young sons of Mr. Gibson's, and one of Mr. Carter's, accompanied the hymns on their violins, and are likely to be of material help in the future. Mr. R. T. Clark Morrison presided at the organ; and he and the choirmaster (Mr. W. Gibson) are to be congratulated upon the success of the anniversary, and the remarkably good work done by the choir.

HOWDEN.—A new organ (two-manual) in the Congregational Church (Rev. J. Lewis, pastor) has been opened with an organ recital by Mr. Wilkinson, of Hull, and a musical service, at which Mr. F. Fitch presided, and solos were sung by Mrs. F. Fitch. With money raised previously by the Ladies' Sewing Society and donations, the offertories realized £187 towards the sum required.

HUDDERSFIELD.—A special Musical Service in connection with harvest celebrations was held in High Street Chapel. The Rev. M. Bartram preached.

LEICESTER.—Mr. R. H. Craven, organist of Victoria Road Church was recently married to Miss Hibbert, at Bond Street Chapel, by the Rev. A. N. Johnson, assisted by the Rev. J. Greenough. The service was fully choral.

LEIGH.—A new organ, presented by Mrs. Peake, of Atherton, has been opened in the Unitarian Church.

MANCHESTER.—The choir of the Daniel Street Hall (in connection with the Central Hall, Oldham Street) recently held their first annual services. In the afternoon, at 2.30, Andrews' cantata, "A daughter of Moab," was rendered by an augmented choir in a very fair manner. In the evening, the Rev. Andrew Doel, of Denton, gave a discourse on "An Angelic Service of Song." During this service "Comfort ye" and "Every valley," by Mr. G. W. Crowther, and "Nazareth" (Charles Gounod) and "Honour and Arms" (Samson), by Mr. Samuel Bottomley, were very nicely rendered. The service concluded with the "Hallelujah Chorus" (Handel), by the choir. The whole proceedings reflected very great credit upon their conductor, Mr. L. W. Taylor.

MOFFAT.—A recital of popular and classical music was given by Mr. James T. Pye, Mus. Bac. Oxon., F.C.O., on the organ which has been recently erected in the United Presbyterian Church. The recital was much appreciated by a large audience.

NORTHAMPTON.—Mr. E. R. Carter, late postmaster at Northampton, who has been transferred to Southampton, has been presented by the friends at Doddridge Chapel, where he has been for many years honorary organist and choir conductor, with an illuminated address and a gold pencil-case in recognition of his services. He also received a silver salver from the congregation, and a gold brooch was presented to Miss Carter.

ROCHDALE.—A choral service was held in Providence Chapel on Sunday afternoon, September 8th, when the choir very effectively gave selections from the "Creation," Gounod's "Redemption," and Sullivan's "Golden Legend." The solos were well rendered by the Misses J. J. Holden, A. S. Holden, and M. Fish, and Messrs. Williamson and Watkinson. There was a large congregation. The Rev. R. Veitch, M.A., presided, and a collection was made in aid of the orchestra fund.

RYDE.—The members of the Congregational Church Choir, accompanied by the pastor, the Rev. J. Saunders, B.A., and a few friends, had their annual outing on September 4th. Starting from John Street, in two brakes and a landau, at 9 o'clock, a very pleasant drive was made to Calbourne, via Newport and Shalfleet. A very substantial dinner was provided at the Sun Inn in Host Woodford's best style, nothing being omitted that could in any way add to the comfort and pleasure of his guests. After indulging in various sports, an adjournment was made to the celebrated tea-gardens. These gardens cover an area of five acres, and have been most tastefully laid out; no part of the island could have looked prettier than this, on that beautiful afternoon. There were swings for the juniors, lawn-tennis courts, and pleasant shady walks for the others. Tea was served at 5 o'clock, after which a vote of thanks to the friends who had provided the treat was proposed by the choirmaster, Mr. T. N. Bennett, and seconded by the choir secretary, Mr. W. E. Notcutt, and carried. After singing the National Anthem, a start was made for the carriages, and a brisk drive, via Carisbrooke, brought the party home at 9 o'clock.—The following Sunday the harvest festival services were held. The church was very beautifully decorated with fruits, flowers, etc. The musical parts of the services were exceptionally bright and inspiring. The two sermons were preached by the Rev. J. Saunders to very large congregations. The reverend gentlemen, at the morning service, thanked very heartily the ladies who, during the week, had so kindly presented him with a purse of ten guineas, for him to spend upon his holiday.

SMALLBRIDGE.—The annual harvest thanksgiving services, which were held in the United Methodist Free Church here, were very successful. The chapel was very effectively decorated with flowers, fruit, vegetables, etc., and the text "All Thy works praise Thee, O God," was displayed in front of the orchestra; whilst in front of the pulpit was a card with the words, "What will our harvest be?" A choral service was held in the afternoon, several hymns and anthem being well rendered by the choir, and the Rev. J. Ellaby, of Rochdale, gave a short address.

STEBBING.—A new organ has been erected in the Congregational Church.

WELSHPOOL.—The members of the choir and other friends connected with the Congregational Church have presented Mr. and Mrs. A. E. Bond, on the occasion of their marriage, with a dessert service and Gladstone bag.

WORTHING.—A two-manual organ, built by Mr. Browne, of Deal, has been placed in the Congregational Church.

WORTLEY.—A new organ has just been erected in the Bethel Congregational Chapel. At the opening services the Rev. Dr. Falding preached to large congregations.

Correspondence.

We shall be glad to receive communications from any of our readers on questions likely to be of general interest.

NONCONFORMIST ORGANIST AND CHOIRMASTER ASSOCIATION.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I had intended a month or two ago (but was prevented by other matters), with your permission, suggesting the desirability of forming an Association of Nonconformist Organists and Choirmasters during the coming winter for the holding of monthly or more frequent meetings, the reading of papers and discussion of musical matters, with special reference to the needs of Nonconformist musicians and churches, and for the establishment of a reference library of musical works of books of reference, particularly of anthems, cantatas, and service music generally. The circumstances which have arisen in connection with a North London choir, detailed in your last issue, have brought the matter again to my mind, and further point to the desirability of Nonconformist musicians banding together for mutual help; indeed, one of your correspondents refers to the question of establishing a society, but apparently within narrower limits than such as I suggest. My experience as a conductor, organist, and choirmaster extending over some years leads me to believe that the library question is one of importance; and no doubt some help could be obtained from publishers who would be glad of such a means of making known to musicians their stores of sacred music. If you, Mr. Editor, think the matter of sufficient importance, perhaps the views of Nonconformist organists and choirmasters may be ascertained through the medium of your valuable paper, and some course of action be decided upon.—Yours truly,

S.

"A CHOIR ON STRIKE."

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—For many years the desirability of "a properly constituted union for Nonconformist choirs and organists" has been, to those experienced in musical matters, church life, and organization, most apparent. Undoubtedly there exists, in many churches, the lack of sympathy referred to, though it may not always be intentional. Many, having the cause of church music at heart, would warmly support such a movement, and great benefit would result; but it must not be expected to prove the remedy for all the ills that the music-loving section of the church are subject to. "Union is strength," and such an union would open up a large sphere of usefulness.

To me it appears that usefulness is the great end of life; churches are the centres of usefulness, and music is an essential of the church; yet every officer and every member of the church has his or her use, and so has every society, or department, in connection with the church; but for all to be completely useful charity must reign supreme. Where charity prevails,

diversity of view does not produce discord, but only makes beauty in variety. If a spirit of love prevailed, varying forms of opinion would not repel, or divide men, but rather lead each to seek others, and help them.

The members of the human body are wonderfully varied in form, but the heart *harmonizes* them, and sends the living blood to each. In their variety the warm fluid produces unity and health.

As an organist and choirmaster, of some years experience, I would remind *choir*-members that many of them are also *church*-members, and that it is not from church officers *only*, that Christian graces are expected. We each, individually, have our duties, irrespective of anyone. Again, it frequently happens that church officers are continually engaged with duties for the general good of the church, of which the majority of choir members have no idea, but all are working for the same end.

I have no knowledge of the church in question, except as given in your article of September, which is clear, and instructive—another chapter of experience for all—a rather sad one, perhaps. May we draw the right lesson from it.—Yours truly,

T. RALPH DOUSE.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—The rupture between deacons and choir at Finsbury Park Chapel is greatly to be deplored. Does not the action of the deacons involve a legal question? Have they the power to dismiss the choir and organist, or should a resolution of dismissal be carried at a church meeting? I am inclined to think the latter is the proper order of procedure. Possibly some of your legal readers can give us information on the point; it is well that all organists and choirs should know exactly their position.

Whether the deacons have the legal right or not, it appears to me that they are deserving of much censure for their very un-Christianlike treatment of Mr. Hawkins and his choir. Probably we have not yet got to the root of the dispute. There must surely be something more to come out.—Yours truly,

EQUITY.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—It is a thousand pities that the Rev. T. Eynon Davies "concurred by telegram" with the action of the deacons. He could only have heard the deacons' version of the story. Had he returned to town, and inquired into the matter himself, it is more than probable that the very unpleasant state of affairs would have been avoided.—Yours truly,

IMPARTIAL.

CHOIR BEFORE OR BEHIND THE CONGREGATION.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—After many years' experience, I am a strong advocate for having the choir in front of the congregation. I have always found this arrangement most helpful to good steady singing. If the singers are at the back of the people they have not the power to lead the singing as if they face the congregation. To sing to the backs of the people is uninteresting, and does not encourage the choir to do their best.—Yours truly,

AN OLD CHOIRMASTER.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—An efficient and well-behaved choir should sit in front of the congregation; but choirs that are continually giggling, and in other ways misconducting

themselves—and I am sorry to say there are many such—are better out of sight. No doubt they can make a greater musical impression upon the congregation by sitting before them.—Yours truly,

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If any choirmaster or any other musical friend is willing to respond to this appeal, I shall be glad to hear from him and to give any further information.

I may add that the hall holds 200 people, is a good place for singing, and a piano is provided; also that the men are so hearty in expressing their appreciation that we generally find that those who come once are so pleased as to be quite ready to come again.—Yours truly,

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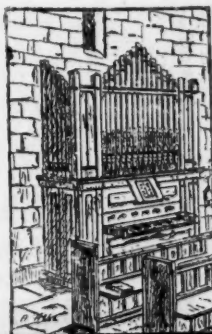
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"ADOLPHUS, d'ye know that I am a little vexed at Miss Simmons?" "What happened, Arthur, old boy?" "Well, you know I pride myself on my singing. We were at the piano. 'I'll sing one more song and then go home,' I said. 'Was it late?' 'About midnight.' 'And what did she say?' 'She said: 'Can't you go home first?'" "And did you?" "Yes, Adolphus. I tell you I'm a little vexed about it."

OVERHEARD AT THE CONCERT.—"Why don't they use English names for the 'movements,' as they call them? Here is one, for instance: *Andante con moto*; whatever does that mean?" "Oh, that means slow, with motion." "There you are! Why can't they call it a *tramcar* and save all the fuss?"



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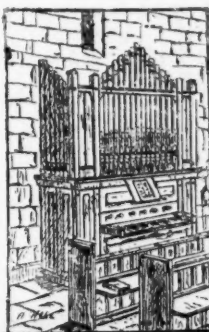
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